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ABSTRACT

The manual describes six sessions of an inservice workshop, Camp Lite-Up for Burnouts, for teachers of the handicapped and teachers of the arts to learn and experience new ways of integrating dance, drama, theater games, music, and the visual arts into instructional programs. The narrative and photographs illustrate such activities as playing musical games, decorating boxes to express feelings, acting out fantasies, painting, and expressing feelings through dance. All participants reported feeling better about themselves as a result of the workshop sessions. (DB)

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Lite Up Your Classroom

A MANUAL FOR BURNOUTS

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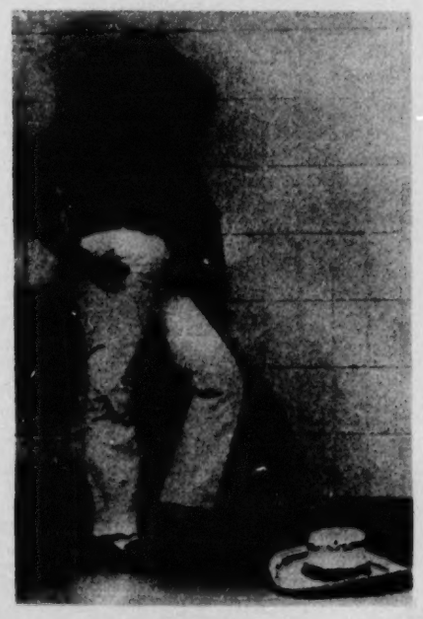
FOREWORD

Camp Lite-Up for Burnouts began as a pilot workshop, sponsored by the Rockford (Ill.) Park District in August 1979, to provide an opportunity for people who worked with the handicapped to learn and experience new ideas for integrating dance, drama, theater games, music and the visual arts into their programs.

The workshop was conducted by me and staff members of Camp Sunshine, a model site of the National Committee - Arts for the Handicapped, for 30 special education teachers, recreation workers, therapists, artists and art educators, and interested non-professionals. The activities we introduced were



based on 10 years of experience at Camp Sunshine, where we developed activities that realistically can be used with disabled children and adults.

The evaluations after this first workshop revealed an interest that led us to think seriously about the potential for similar workshops to bring our colleagues together to share ideas and activities in the arts.

We applied for and received a grant from the National Committee - Arts for the Handicapped to organize and implement a series of workshops that would offer a variety of activities and hopefully provide new resources for use in the classroom.

Our experiences through the high quality Rockford Park District programs for the handicapped — Camp Sunshine, an arts program for developmentally disabled children; Our Gang, where parents and their disabled children can enjoy arts activities together; and the Special Arts Fair, where 40 disabled young adults work together for eight weeks to prepare a musical stage show for the community — had taught us the benefits to be derived from such activities, and we wanted to pass them on.

Workshops like Camp Lite-Up are important for people of all ages because the experience offers the opportunity to share ideas and have fun. People can "expose" their stress and tension without being censored. They find themselves unexpectedly creative, intimate with others and challenged by new ideas.

Burnout is highly complex. Because it is so individualistic, you cannot say, "If this happens to this guy, he's going to be a burnout." Each of us responds differently to the same set of circumstances. Nothing illustrates that better than the varied reactions we observed at the sessions which are detailed in the following chapters.

This manual is based on six sessions attended by 29 women and 4 men, divided almost equally into teachers of the handicapped and teachers of the arts, ranging in age from 25 to 40. The Rockford Board of Education offered the teachers one hour of

salary credit for participating, provided they attended all six sessions. All of them signed up for the program voluntarily, and all saw it through to completion.

(Since that series of Camp Lite-Up sessions, the Rockford Board of Education has funded an additional series for 35 teachers to provide them with the same opportunities their predecessors enjoyed. Obviously we are pleased by this recognition of the value of Camp Lite-Up.

Miriam Perrone
Rockford Park District
Rockford, Illinois

FIRST SESSION

The first session of Camp Lite-up was attended by 33 teachers. Some said they were tired, commenting "It's too late in the day" (the session was from 4 to 7 p.m.), and some sat in chairs just waiting

We began by playing "Surrey With the Fringe on Top" from the hit musical "Oklahoma!" (22 of the Greatest Broadway Hits, Ranwood Records, Inc.) and asked that all participants follow the leader in a circle around the room, simulating someone sitting in a wagon and holding the reins of a horse.

We asked them to wave from the surrey, blow a kiss from the surrey, raise their hats with one arm and put them down, and so on.

Simple movement is direct and self-expressive and doesn't need to be conceptualized verbally. The leader in the middle of the circle gets the attention and concentration of participants.

We asked the teachers to demonstrate, one by one, an activity they might do while sitting in a wagon. One teacher raised an imaginary whip and urged an imaginary horse to go more quickly. Another pulled the reins back and said "Whoa!" then took an imaginary Thermos from the seat next to him and poured some coffee. Still another put an arm around a nonexistent companion and gave him a hasty peck on the cheek.

After each demonstration, the leader would offer encouraging comments: "Great." "Oh, that's funny." "Gee, I never thought of that." We felt that the spirit of many of our teachers needed refueling, and "Surrey With the Fringe on Top" is a perfect way to begin a session where people could laugh and enjoy each other.

Beginning each session with some activity that led the participants into a circle became a tradition at Camp Lite-up. Sometimes we used a record that would encourage people to march; at other times we

used something like "Chattanooga Choo-Choo," where the participants could simulate riding a train. But at all sessions, it was important for the leader to start with a movement that would lead the group into a circle and establish the rhythm for the circle.

Many songs can be used for developing actions to fit words. We wanted to guide our participants toward finding their own ways of working with images, so we used this technique to get them in touch with their bodies.

We asked that all participants sit down and repeat a chant that would encourage them to use their bodies as instruments.

While the circle began to chant:

Fire, fire; it will burn your pants.
If it burns your pants, it will make you dance.

the leader in the middle of the circle crossed her arms in front of her like an Indian at a powwow, and the group repeated the movement.

The leader simulated holding a bow and arrow, hunting buffalo, paddling a canoe, picking berries off bushes, painting her face with war paint and praying to the sun god. Through these activities, the group continued the chant.

Fire, fire; it will burn your pants.
If it burns your pants, it will make you dance.

At a signal from the leader, another staff member put on a recording of "Indian Reservation" (Paul Revere and the Raiders, Columbia Records). "Everyone think of an Indian movement," the leader instructed, "and we will go around the circle asking each person to demonstrate."

This exercise expanded on experiences in bodily movements and began to encourage teachers to mime. Notice that we were not asking anyone to use words: If "burnout" is indeed a growing affliction, it may very well be an emotional fatigue that resists verbal exchange and desperately needs physical situations.

In a movement activity, participants begin to feel some independence when they sense that what they are doing has an effect on the "overall production." Since "burnout" may also indicate a feeling of isolation and helplessness, being an active part of the whole is a welcome change.

This particular activity also began to give us some insight into each participant's personality. For instance, one young school psychologist chose a vigorous scalping movement as his Indian activity and, although no one wanted to play Sigmund Freud, everyone began to giggle and relax.

When the activity ended, one art teacher raised her hand cautiously. "Could I begin an activity with this movement," she asked timidly, "and then have storytelling about Indians follow?" The teacher next to her added, "And wouldn't it be great to have the kids try to draw some Indian pictures?"

Our strategy was working! We wanted our participants to recognize and accept new avenues for motivating and exciting the students into an entire lesson plan. "Fire, fire" was off to a flaming start.

The next activity was the "Thank You Song" (Maggie Flynn, RCA) which expanded on experiences in bodily movement. We still were not ready for words; our dance specialist and I had worked out some very simple movements. The lyrics are:

Thank your eyes for seeing popcorn jumping
Thank your nose for sniffing out a dumpling
Thank your lips for licking sticks of honey
Thank your ears for hearing music and jokes that are funny
Thank your feet for chasing the crows
Thank your voice for chattering so
Don't forget to thank your hands
for tying shoes, playing ball, reaching for a star
But most of all, thank yourself for being what you are.

A staff member got into the middle of the circle and, when the record started, showed the participants the movements that had been created. As the record played "thank your eyes," we pointed to our eyes; as it played "thank your nose," we pointed to our noses; and so on.

"Clear a space for yourself first," the leader instructed. "This time we are going to move when we point." And we started the song again.

Thank your eyes for seeing popcorn jumping	This time we jumped like popcorn
Thank your nose for sniffing out a dumpling	We sniffed the dumpling as well as pointing to our noses.
Thank your lips for licking sticks of honey	We licked those delicious sweet treats
Thank your ears for hearing music and jokes that are funny	We held our hands on our bellies and laughed
Thank your feet for chasing the crows	We pointed to our feet and ran in place as though chasing crows
Thank your voice for chattering so	We moved our lips as though chattering. (Remember we still weren't using words.)
Don't forget to thank your hands for tying shoes, playing ball, reaching for a star	At the proper moment, we mimed tying shoelaces hitting a ball with a bat and stretching for a star.
But most of all, thank yourself for being what you are.	And each person patted himself on the back.

When the activity ended, the participants were smiling and apparently satisfied that they had

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choreographed something using their own feeling.

Carol, a woman in her mid-thirties, was the most energetic kernel of popcorn we had seen. She turned and twisted, and opened her large brown eyes very wide and closed them very tightly.

Caroline, a professor in art education, was sniffing out dumplings with real stamina.

The next activity was conducted to "Witches Brew" (Witches Brew, Educational Activities Inc.). One teacher was selected to stand in the middle of the circle and pretend she was stirring a mixture in a huge cauldron. A staff member told the participants, "We want all of you to throw in something you dislike. The witch will stir it up and make it disappear."

Teachers seemed eager to join in this activity. One by one they came toward the center of the circle:

"I'm throwing away individual lesson plans."

"I'm throwing away long hours."

"I'm throwing away the principal of my school.'

"I'm throwing away rules and regulations."

"I'm throwing in all the dirty dishes."

"I'm throwing away my husband's socks."

"Please make my mortgage payments disappear."

The music of "Witches Brew" is bouncy and jazzy, and it was fun to watch the participants who had come so tired an hour before suddenly experience a resurrection of spirit. This strategy helped them express personal and work-related gripes, and would do the same for the children they teach.

The teachers had "brown-bagged" a light meal, and we rounded out the menu of tuna salad sandwiches and carrot sticks with a discussion of these questions:

What do you do if a student refuses to cooperate in these activities?

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What do you do if students cannot move?
What do you do if some students refuse to be creative?

We felt these questions reflect the fact that teachers are in the same position as a lot of students and apparently approach the classroom with self-defeating attitudes before the class or day begins.

We volunteered that, in our experience, students will not refuse to cooperate if you provide confident leadership and genuinely reach out — literally and figuratively — to help them join the circle.

We pointed out that many of the Camp Lite-Up participants who felt they could not move at the beginning of the session were encouraged because the atmosphere we provided was nonjudgmental and developed a feeling of community. And we noted that creativity is a natural product in an environment where each student is free to test, to discard and to preserve his or her feelings.

We urged the participants to recognize that the activities we demonstrated were adaptable to the needs of individual students. If, for instance, the children were severely disabled and could not move their bodies or limbs, the instructor should move the child's arms for him. If some children are capable of only a limited movement, such as raising an eyebrow or wiggling their lips, that movement can be specified as an action for a chant or theater game.

And if the children have limited receptive language skills, remember that they can be caught up in the movement and the music and the visual accompaniments to the words and emphasize those aspects.

Our final activity has been repeated so often in creative workshops that I expect to see it sprouting whiskers. But the "Mirror Exercise" done in the appropriate setting seems to be very worthwhile for coping with anxiety and fatigue.

We have had great success with mirroring, due in large part to the fact that we make it a dramatic event. The lights are lowered; the music and lyrics set a dominant mood; and the participants are especially selected for the exercise to make it even more special.

When two people face each other, one of them initiating movement and the other mirroring, the moment seems to capitalize on a tremendous amount of personal investment. Arms outstretched, bodies bending, eyes following the slightest movement, the participants seem to welcome this intimate moment.

And mirroring can help create a feeling of comfort and familiarity between the participants as it heightens their awareness of themselves and of each other. It's a situation that gives a great deal of satisfaction and success.

One of the records we use regularly in this exercise is the poignant "I Am Your Child" by Barry Manilow (Barry Manilow 1, Arista). The words are:

I am your child.
Wherever you go, you take me too.
Whatever I know, I learn from you.
Whatever I do, you taught me to do.
I am your child,
And I am your chance;
Whatever will come will come from me.
Tomorrow is won by winning me.
Whatever I am, you taught me to be.
I am your hope;
I am your chance;
I am your child.

The "Mirror Exercise" done to "I Am Your Child" is a very dramatic way to end a session. It seems to encompass the excitement from the session with an inspirational image of the children with whom the participants work.

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SECOND SESSION

The second session for Camp Lite-Up was conducted by Dr. Caroline Allrutz, an art educator from Northern Illinois University in DeKalb, Illinois, and five of her students. The basic objective of this session was to help the teachers feel safe and secure about trying out and participating in arts activities using shape, texture and color.

The first project was called "Feelings," and the participants were urged to sit on the floor to make

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boxes with four sides from industrial scraps, which are papers that are printed incorrectly. (They may be available from printers or paper companies in your area.)

Dr. Allrutz urged the teachers to draw their feelings on the sides of the boxes.

"Can I draw a fantasy?" asked one teacher.

"I think I'll draw a happiness box," said another.

"I'm going to draw a box that has the four seasons," said Jan as she draw a giant sun, "and I wish I was in the summer one."

I took out my notebook and began to listen to some of the conversation as the teachers prepared their "feelings" boxes:

"I feel boxed in."

"Me too, all the time"

"I'm making my box all black; that's my mood."

"Shouldn't you prepare your kids for this kind of project by talking about feelings first?"

"The kids I teach can't talk."

"The kids I teach don't want to talk."

"This is great; I can get this kind of paper from that place at Main and Auburn Streets."

This first project took about 15 minutes, and Dr. Allrutz asked each person to hold up the box he or she had made and explain what the feelings were. I began to realize that our twofold goal was working. We were exciting teachers in our sessions, and we were giving them ideas to take back to the classroom.

The second project of the session was "Dippity Dye," where participants use coffee filters and paper towels, fold them and dip them into various dyes to produce a beautiful design. One of the teachers suggested using coffee filters for different signs of the Zodiac: Green might be Gemini, blue might be for Cancer, red might be for Leo. The teacher could discuss astrological signs with the children to motivate them.

The third project was vinyl sculpture. Base scraps of vinyl and two-inch strips of cardboard were used on a cardboard base by the participants to make their own sculptures. As Debbie completed her colorful, oddly shaped stand, she grinned: "You see; there are no failures, just unexpected results."

Her friend Anita added, "When my kids see me doing this sculpture, they're going to begin to think of me as human. What I mean is, I think teachers should let the kids know that teachers like to experiment too and they're not always sure of the results."

The next project was "Quick Puppets," learning how to use styrofoam balls for puppet heads and toilet paper rolls for bodies. That was followed by a demonstration of making masks using 22-inch by 28-inch paper and pasting up five layers to get depth. The final project of the session was weaving with paper scraps as well as yarn. It was suggested that cardboard circles (such as those on which carry-out pizzas are served) could be used for weaving projects, and that any weaving should be matted for a more finished professional look. Teachers were urged to discuss colors with their students before starting weaving projects and suggest possible scenes the children might want to create.

This art session was a guided discovery in helping teachers find their own ways of working with images and offering them strong techniques to help get in touch with their own imaginations and abilities.

We also hoped to elicit very individual responses from the teachers so unexpected creativity could emerge. We wanted to encourage them to move into their jobs, to shape their identities more vividly by expressing themselves in sculpting, weaving, puppetry or design.

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— Prepared by Dr. Caroline Allrutz
Northern Illinois University
DeKalb, Ill. 60115

THIRD SESSION

"Well, you make your own dream. It's quite possible to do anything, but not to put it on the leaders and the parking meters. That's what the great masters and mistresses have been saying ever since time began. There is nothing new under the sun. . . and people cannot provide it for you. I can't wake you up; you can wake you up. I can't cure you; you can cure you."

— John Lennon

At the next session we played "Surrey with the Fringe on Top" again and the teachers, without prompting, remembered and began to form a circle to move with the music.

Again we had a leader standing in the center to encourage movements. Now more teachers were raising themselves in the characters they were portraying. They seemed freer, less self-conscious. They were "pretending" and loving every minute of it.

After the music was over, I narrated the story of "The Peddler." A staff member was the peddler, and three teachers were selected to be the bullies. Teachers in the circle immediately understood that they were to simulate the actions of the characters mentioned in the story and got into the feel of it almost at once.

The story goes like this:

Once upon a time, there was a peddler who would go around the village shouting "Hats for sale! Hats for sale!"

He would go up to a lady with black hair and ask, "Do you want a hat?" And the lady would say, "No, I don't like hats."

He would go up to the baker in his kitchen baking bread and ask, "Do you want a hat?" And the baker

would say, "Can't you see I'm busy baking bread? Go away."

He would go up to the postman who was carrying the mail and ask, "Do you want a hat?" And the postman would say, "I already have a hat. Can't you see that?"

He would go up to the bus driver about to get onto his bus and ask, "Do you want a hat?" And the bus driver would say, "Get out of my way. I'm too busy to buy a hat."

He would go up to a lady sweeping her front porch and ask, "Do you want a hat?" And the lady would chase him with her broom and say, "Off my porch! Off my porch!"

Finally he became very discouraged, found a nice spot under a shady tree, lay down, put his hats by his side and went to sleep.

While he was sleeping, three bullies walking in the village square saw him and crept up, and grabbed his hats. When the peddler heard the bullies giggling, he awakened and jumped up and shouted, "Give me back my hats!" He had his arms out, begging the bullies for his hats.

The bullies immediately began to imitate everything the peddler did. When he got on his knees and said, "Please give me my hats," they got on their knees. When he jumped up and down and shouted, "I want my hats," they jumped up and down and shouted, "I want my hats." When he pulled on his ear and cocked his head to the side and said, "I must have my hats," they did the very same thing.

Finally the peddler had an idea. He turned his back on the bullies, took off his own hat and shouted, "I didn't want this hat anyway!" Then he threw it on the ground. The bullies turned their backs on the peddler, removed their hats, threw them down and said, "I didn't want this hat anyway!"

Then the peddler quickly ran and gathered up the hats and shouted, "Ha, Ha; I fooled you!"

The music that we use with this story is "The Shoemaker" (Rhythm Stick Activities by Henry Glass, Educational Activities Inc.). Integrating music with the narrative is an effective way to put both participants and the narrator at ease and encourage participants to adjust their movements to the rhythm. I have seen this story done in classes with just a teacher speaking, and it is not nearly as effective as using music and narration to elicit the responses you want.

"The Peddler" was taken from an old folk tale about chattering monkeys, and it has been a most effective vehicle for exciting both adults and children. The teachers watched during this session, smiling and becoming part of the story process, and I announced at the end that we would try the story again — this time using a volunteer as the peddler as well as the bullies and the various people to whom the peddler tries to sell his hats.

Katie, a teacher in an elementary classroom for educable mentally handicapped children, volunteered to be the peddler. She began to move around the circle, waving her three hats in the air. She went up to the bus driver and asked, "Do you want to buy a hat?"

The teacher that Katie approached began to elaborate on the role. "Can't you see that I already have a hat and that I have a busload of angry passengers?" he demanded. "Get out of my way."

Katie moved toward another teacher as the narration continued. The peddler asked the busy housewife, who was sweeping her front porch, if she wanted to buy a hat. The teacher Katie chose was quick to reply, "I don't need a hat. I need a helper to sweep my stairs."

The teachers were beginning to experience the fun of expanding an activity themselves. I think they also were beginning to realize that the children they taught could enjoy this same excitement of exploring and expanding an activity.

At the end of the story, we talked about adding new characters to the story who could be asked if they wanted a hat. We also talked about initiating all kinds of movement that the peddler could use when he asked for the hats back. He could get down on his knees, he could stand on one foot, he could beat on his chest, etc. We wanted to give the teachers and the kids they would be teaching an opportunity to act out their own ideas in an adventure of movement.

"Charlie" encourages participants to become familiar with the work of a great actor, composer and mime artist. We have assembled a series of slides to re-create the genius of Charlie Chaplin from 12 of his most famous performances. Charlie Chaplin's own music (The Music of Charlie Chaplin, RCA Records) accompanies the showing.

In the circle I said, "I'd like you all to become familiar with the work of a great artist, Charlie Chaplin. While we show you these slides, Melissa will imitate his movements in front of the screen."

Our dance specialist stood up and, holding a slender cane in her hand, began to imitate Chaplin's movements. Here he was, the pathetic bum with nothing to help him save bravado — a figure beloved throughout the world. We were exploring the way one artist could portray so many different emotions with facial and body expression. The next slide shows Charlie smelling a rose. Melissa was duplicating the slide with her own body expression. We moved to a slide of Charlie climbing a wall, and so on. Then we turned up the lights.

"Now we are going to ask for volunteers to try to imitate the movements of Charlie Chaplin," I announced. "We ask that you stand beside the screen and do the same thing he is doing."

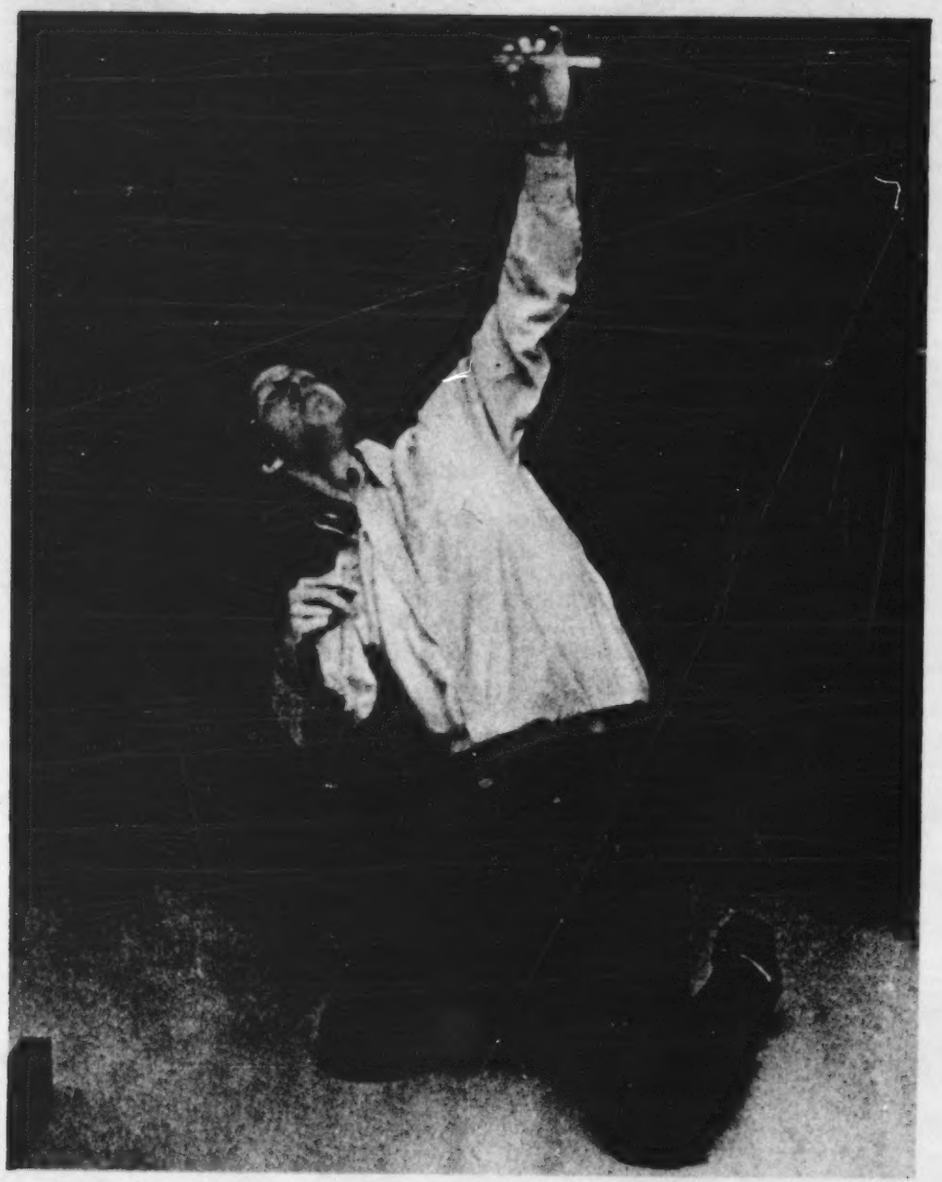
The teachers were not too eager to volunteer. Movement and improvisation before this had been within the security of the circle. Now we were asking them to get up as individual performers, and there obviously was a reluctance to stand alone in front of the audience.

It was interesting to us to see what confidence the circle inspires and the subtle difference between people performing within the confines of that circle or in front of people sitting in chairs like a traditional audience.

Finally one teacher did volunteer and we were able to get a few more to stand to the side of the screen and duplicate the images from the slides.

I decided that we should prepare for individual

efforts by working within the circle, so I put on a record that we could march to and said, "Okay, let's march again and form a circle." The teachers seemed anxious to do this and soon were swinging



their arms, raising their legs, thrusting their shoulders back as they marched.

When the record was over, I stood in the center with the slender cane and asked, "How many things can we do with a cane?" One of the staff members volunteered to take the cane and used it as a telescope, a back scratcher, a paddle for his imaginary canoe, a sword for dueling. The teachers began to relax and smile.

Paul, one of the participants, took the cane and twirled it Chaplin fashion as he imitated Chaplin's famous walk. Linda took the cane and munched on it as though is were an ear of corn. Jan turned it into an ice cream cone and licked it enthusiastically.

During our dinner break we talked about their experiences with the Mirror Exercise. "The mirroring didn't work at my school," one teacher said, offering the thought that perhaps the room was too large to encourage the intimacy that this exercise needed. She could not get the other children to sit still and watch while two students mirrored.

Another teacher shared her enthusiasm for "Fire, Fire," which had been extremely successful in her classroom. She was particularly proud of having initiated it into Fire Prevention Week, taking her students to other classrooms to demonstrate with that activity how dangerous fire could be.

All the teachers seemed anxious to learn more stories and more movement that they could use. We had prepared another story and began to work with it as soon as our dinner break was over.

With the participants back in their circle, I began to tell the story of "Dr. Jekyll and Mr. Hyde." We used "Surrey with the Fringe on Top" as background music and Andy, our drama specialist, was Dr. Jekyll. The story goes like this:

> Once upon a time, long ago in London town, there lived a very nice man named Dr. Jekyll. Every morning Dr. Jekyll would wake up and walk around, waving as happily as he could, blowing kisses and smiling. Sometimes he would open up his window

and breathe in the fresh air. Sometimes he would water the flowers in his windowbox. Sometimes he would sit down at the table and read the London Times. He would laugh at the comics and cry at the bad news. Sometimes he would close the paper and pour himself a cup of tea. He would raise his cup carefully and sip it slowly. And a lot of times he would just walk around the room happily. Sometimes he would call his fiance on the phone and say:

Hello, hello; I'm sorry that I'm late.
But I've been watering flowers since quarter after eight.
You know, my dear, I really do love you.
I can't wait until the end of June when I will marry you.

As the narrative began, Andy's actions followed the words of the story — walking around the circle, waving, blowing kisses and smiling. He mimed opening a window and breathing in fresh air, watering the flowers, reading the newspaper and pouring the tea just as they occurred in the narrative. And as he sipped his tea, he held his pinkie out for emphasis. The narrative continued:

When the sun went down, Dr. Jekyll would go downstairs into the basement of his home where he kept his secret laboratory, and then he would mix strange chemicals together and drink them. Then he would clutch at his throat and fall to the floor. When he got up, he was the horrible, the hideous, the dangerous Mr. Hyde.

Again Andy followed the narrative, walking down a flight of creaky steps, mixing and drinking the chemicals. To complete his transformation, Andy donned a black cape as the horrible Mr. Hyde. At this point the record would be stopped and the narration continues without music:

Mr. Hyde would run around London Town growling and laughing a hideous laugh. He would go up to people and shout "boo" in their face, trying to push them down. Sometimes Mr. Hyde would creep on the ground like a slimy creature and growl, showing his fangs. But when the sun came up, he would run quickly back to his laboratory, drink more chemicals, take off his cape and become once again the happy, pleasant Dr. Jekyll.

At first the teachers were startled and amazed as Andy rushed up to them, shouted in their faces and pushed them. But as Andy continued to duplicate in action what the story said, the teachers were beginning to show an understanding of the effect this type of presentation could have on a group as well as what fun it would be to try it themselves. They all applauded at the end of the story and were quick to volunteer to be Dr. Jekyll.

This story has been extremely successful in all our workshops. Both children and adults seem to have great fun with the idea of turning from "good" to "bad" and back.

We discussed the story. I said I recognized that it is strong stuff, incorporating violence and danger, but it also speaks of the good in men and of fighting evil.

The narrator should be guided by these principles:

Do not alter the original story too much.
Do not read the story; concentrating too much on the script limits your ability to interact with the children.
Focus on the action elements of the story.
Be careful of good diction and enunciation.
Watch your pace; make it appropriate to the action by, for example, increasing your speed at the exciting part of the story.
Vary your voice so it is not monotonous.
Use your eyes and facial expression.
Show you enjoy the story; tell it with enthusiasm and your voice will do the rest.
Explain before you start that the story is important and every word counts; do not allow interruptions.

We tried the story again, and our volunteer teacher was very good. She pranced about the circle as Dr. Jekyll, waving and smiling and drinking her tea with great delicacy. As Mr. Hyde, she bared her fangs and growled dramatically. Teachers began to scream when Mr. Hyde ran around the streets of London. Their energy level was high, and many agreed to try this story in their classrooms.

We ended the session with two of our teachers mirroring while the others watched quietly.

FOURTH SESSION

The fourth session began with our circle; then we distributed an activity agenda, listing in detail the activities we were going to cover and a bibliography of the records used.

We had prepared another slide presentation of some of the works of Vincent van Gogh to help the children become more aware of their surroundings. We hoped it would encourage the teachers as well as their students to observe and compare size, shape and color in various pictures and to create drawings reflecting their own observations.

We used the recording of "Vincent" by Don McLean (American Pie, United Artists Records), which seems to personify the intensity of van Gogh's involvement with life and his art. We turned off the lights and projected van Gogh's paintings, one by one, on the screen as I spoke:

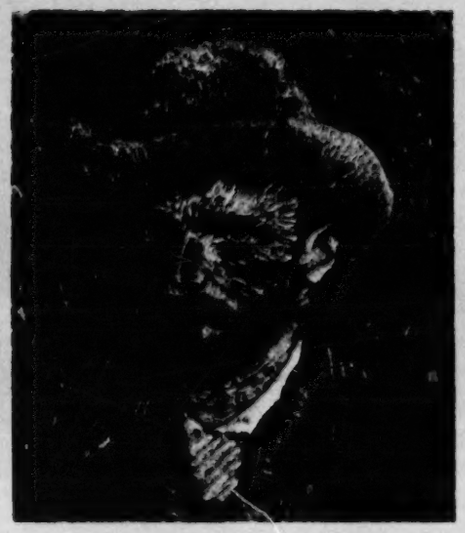
I'm going to tell you the story of a man named Vincent. And while I'm telling you the story, Don McLean is going to sing about him in the background on a record and we will show you some of his paintings on the screen.

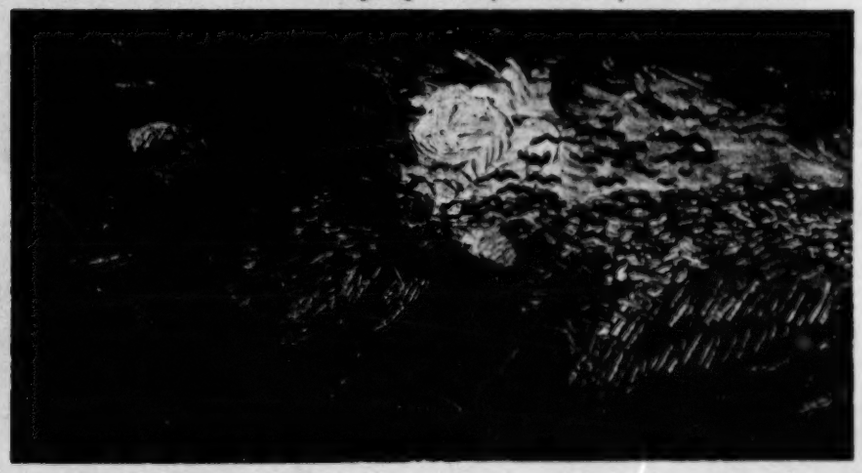
This first slide is a picture of Vincent. He was very lonely, and some people think he was very homely. Perhaps he wasn't too handsome, but you need to look at his face carefully. Look at his eyes; they look sad and quiet. He was a very quiet man and had few friends.

He lived at one time in a place called Arles. This next slide is a picture of the wheat fields at Arles; He loved to paint these fields. He would go out on a sunny, beautiful day and look at the hills and at the wheat in the fields. To him they looked sunny and golden, and that's what he painted.

Now look at this slide; it's called "Starry, Starry Night." Vincent loved the swirling blue and black clouds and the bright light of stars. When he painted them he was saying, "I love the night. I'm sure you do too. We all have something in common."

Here are the boats in the harbor that Vincent





painted. The reds are so vivid that they seem to travel by themselves across the water. Think about boats and how you might paint a picture of one.

This is a picture of the sidewalk cafe where Vincent would go to talk to a few friends. Notice the apartments on the narrow street and the lights shining in the apartment rooms, casting shadows down into the square.

See this great painting of the room Vincent lived in. Look at the skinny bed; look at the blanket; look at the tiny chair.

This is a picture of Vincent's friend. Every day she would ask him how he felt, and sometimes they would sit for hours and talk. He loved her. Then he decided to paint her picture; the black blouse, the green skirt, the straw hat. He probably thought that the best way he could show his love for her was to paint her picture.

I offered a narration for each slide. When we were finished, I told the participants, "We're going to give you some paper and tempera paints, and we want you to paint your own pictures. Maybe a flower like van Gogh's sunflower; maybe a starry, starry night; maybe a lonely single bed. Tell us something on your paper."

Our art specialists had paint and paper ready in an adjoining room, and the teachers produced some remarkable work. They duplicated the short, blunt strokes of van Gogh's style. They drew great circles, very much like "Starry, Starry Night."

The teachers commented freely on their own feelings about van Gogh's paintings. They felt his work was very moving and inspiring. The teachers were adding their own thoughts to the presentation as they evaluated and discussed van Gogh's talent. Some said this was the first time they had seen van Gogh's work and they thought their students, no matter how disabled, could appreciate the color and beauty in his pictures.

There were a significant number of comments about wanting to "relieve the tension that had built up during the day." Mary, a teacher at a target school for the handicapped, said, "We get into such a routine; this is an exciting variety that could get me as interested as the kids." Another teacher added, "Maybe it's our job to think of new ideas."

Eureka!

The art session was followed by our customary dinner break, and then back to the circle for a review of "The Peddler." We spent a long time on this story because the teachers wanted to explore new movements the peddler could use when he asked for his hats back.

We decided to go around the circle and ask each teacher to do one movement with the words "Give me back my hats" accompanying their invention. We got everything from teachers on their knees pleading to one teacher swearing sensuously and whispering "Give me back my hats" in a voice that closely

resembled the late Mae West.

One teacher asked how she could keep the children from getting "escalated" when she did the story. "My kids got so worked up when I tried this," said Kay, "that the room just got crazy."

Mary answered, "Why didn't you just tell them they need to behave when they're watching a story?"

"I just picked the craziest kids in the class to be in the play," volunteered Carol. "It really worked well."

"Maybe control shouldn't take priority," said Tom. "Sometimes we just do that when we get burned out. The more exhausted we get, the more we want the kids to keep their distance or be quiet. We're just defending ourselves against too much stress by imposing controls on the kids."

The "Stick Game" was next. The participants, still in the circle, followed the leader as she chanted:

Let's play the stick game; use your ears,
Then repeat just what you hear.
Listen, listen, all of you;
Listen first, then do it too.

I could envision a situation where this exercise, done to a record called Rhythm Stick Activities (by Henry Glass, Educational Activities Inc.), could result in chaos if performed by children actually using rhythm sticks. The youngsters easily might begin using the furniture and their classmates as drums, burning up valuable time needed for restoring order as well as energy that could be channeled creatively. So we changed the exercise to clapping hands instead of using sticks.

The circle repeated the chant:

Let's play the stick game; use your ears,
Then repeat just what you hear.
Listen, listen, all of you;
Listen first, then do it too.

We practiced the activity clapping, then moved to the second chant, which provides an excellent opportunity to adapt the exercise for individuals who are physically handicapped and cannot take part in

movement by themselves.

Let's play the sound game; use your ears,
Then repeat just what you hear.
Listen, listen, all of you;
Listen to the sound, then do it too.

Everyone in the circle was asked to make a sound. It could be anything from a sneeze to the chirping of a bird. As we went around the circle, the rest of us imitated the sound of the person who contributed it.

One teacher laughed like Santa Claus, "Ho, ho, ho!" And we all laughed like Santa Claus.

The next teacher grunted like a pig, and we all followed suit.

We got some wonderful sounds. The energy picked up and so did the sounds as we proceeded around the circle. Teachers laughed, whistled, squeaked and sneezed, and one ambitious teacher did the scale from "do" to "do." The rest of us imitated them all. Then the chant switched to:

Let's play the movement game; use your eyes.
We will see a great surprise.
Watch, watch, all of you;
Watch it first, and do it too.

Participants each contributed a movement. It could be a salute, two arms raised above the head, a body bend, a sit-up, or simply the raising of an eyebrow.

One teacher expressed concern about working with physically handicapped children who could not clap when we did the first part of this game, or who could not move when we did the movement segment or who could not make a sound. I suggested that the game could be adapted or revised according to the needs and abilities of the people with whom they were working.

Once, at the New York Institute of Rehabilitative Medicine, we discovered that the only sound one child could make was clicking his tongue against the roof of his mouth, and the only movement was opening and closing his eyes. We did this exercise using those abilities.

Next we reviewed the "Thank You Song" to see if the teachers remembered the words and the movement, then moved to our final activity.

I created "Gonna Take a Bus" to combine several elements which are treated separately in the activities we used previously: translating words into movement; using the art of control; developing mime skills; and understanding a story with a beginning, a middle and an end.

We hoped this story of a bus driver and the people he met would foster a high level of participation. It goes like this:

Gonna take a bus, gonna take it far
Gonna take you along wherever you are.
Gonna take a bus, gonna take it far
Gonna take you along wherever you are

Here comes a nurse, so pretty and so kind
She can take my temperature any time
To pay the driver, she opens her purse
And shakes her thermometer because she's a nurse
She feels his pulse and she checks his heart
To make sure our driver won't fall apart

Gonna take a bus, gonna take it far
Gonna take you along wherever you are

Down on his luck, this dude's a loser
Besides never bathing, he's also a boozer
He pays the driver and he drinks his booze
Then he heads to the rear for an afternoon snooze.
He smells so bad, they all hold their noses
He'll never be mistaken for a bunch of roses.

Gonna take a bus, gonna take it far

The bus driver, played by a staff person, begins to walk around the circle, his hands holding an imaginary steering wheel.

A participant is chosen by the narrator to be the nurse. She translates the words into movement; opening her purse, shaking her thermometer, etc., then takes her place behind the driver who proceeds around the circle.

Tom, by now one of our favorite participants, was the boozer. He paid the driver, drank his booze and headed for his snooze in the rear. The nurse and the driver held their noses as he boarded, and all three continued around the circle.

Gonna take you along wherever you are

Here comes a jockey, must be a fool
Bringing on his horse like he thinks it's cool
He pays his fare and he gallops on board
The sight of his horse just can't be ignored
I sure hope this bus has enough space
He better keep that horse's tail out of my face

Gonna take a bus, gonna take it far
Gonna take you along wherever you are

The cop on the beat gets on my bus
We have to remind him that paying's a must
He twirls his stick and walks on by
Tips his hat and always says "hi"
He's not too happy about paying his fare
But if he wants to ride the bus he's got to give his share

Gonna take a bus, gonna take it far
Gonna take you along wherever you are

The baker's the guy that's got all the bread

Melissa, our dance specialist, was the jockey, prancing and posing as she brought her horse on board.

Carol made a wonderful cop who paid her fare reluctantly, tipped her hat and twirled her stick.

And if we're nice to him
we might get fed
He spins his bowl and he
beats his batter

We chose a wonderful baker
who beat her batter
enthusiastically. The rest
of the bus riders sighed

Eat it all up and you'll end
up much fatter
He passes out cookies,
cakes and pies

contentedly when they
smelled the cookies,
cakes and pies.

The bus is filled with
contented sighs
Gonna take a bus, gonna
take it far

40

41

Gonna take you along wherever you are

Playboy bunny, happy heart and happy face
I'd sure like to find her a nice cozy place
She shakes her hips and she wiggles her behind
None of the passengers seem to mind
She's so cute and sweet, all sugar and spice
Having her on the bus is certainly nice

Jody, our in-service workshop coordinator, made a wonder Playboy bunny. She wiggled her hips and she looked cute and sweet.

Gonna take a bus, gonna take it far
Gonna take you along wherever you are

The bus is getting crowded but this dude needs a ride
Why, he's got his cape on; what's he trying to hide?
It's Dracula, out searching for blood
But the driver just says, "Move on back, bud."
No one is scared, which makes him upset
"I used to be famous; how could they forget?"

Andy, our drama specialist, loves to play this part. He approached the bus driver ominously; but when the driver said "move on back, bud," he jumped up and down in frustration and shouted the words, "I used to be famous; how could they forget?" with a great roar.

Gonna take a bus, gonna take it far
Gonna take you along wherever you are

The nurse gets off and so does the baker
Then the Playboy bunny, everybody wants to take her

The nurse leaves, followed by the baker
The bunny leaves with a wiggle.

The jockey gets off and gallops away
He's heading for the Kentucky Derby today

The jockey gallops off.

There goes the boozer, he won't get too far
He's going to be looking for the nearest bar

Tom loved that part.

The cop gets off to walk his beat
Helping the people on the city streets

He leaves looking official.

Drac gets off and he's really depressed
So he heads for his coffin for a long-deserved rest
Everyone's gone except the driver on the bus
He sure was nice to share his trip with us.

Andy went back into the circle, lay down on the floor and crossed his hands over his chest.

The teachers applauded loudly.

"That's great." "What fun!" "The kids will love that."

This was the first time the teachers had volunteered comment on what the kids might or might not like.

It also was the first time for a teacher to ask, "Can we do that again next week? It's great!"

The session ended with "I Am Your Child."

FIFTH SESSION

At the beginning of this session, we formed our circle quickly to the music of a marching band. We had formed a circle at each session, and now the participants looked forward to the security and friendliness of what they called "the beginning circle."

I asked the group to be seated after the music stopped, then I said I thought we should discuss some of the evaluations from the week before. I said I was curious why some of the teachers resented going over the material "so many times."

Jan answered that she knew the material after two sessions and was anxious to learn new things, so she didn't want to spend time repeating the old. She said she was very pleased with "Fire, Fire," "The Thank You Song," "The Peddler," mirroring, "Gonna Take a Bus" and the other exercises, but that she wanted "more new things" before the sessions were over.

Several others in the group nodded their heads in agreement.

I pointed out that repetition and routine are inherent in both regular and special education. "It seems to me that the important thing is to learn how to deal with that repetition and routine with a new creative approach at the beginning of each day," I said. "Coming from creative arts backgrounds, my staff and I have discovered that once the children we work with get the knack of the story or movement or theater game, nearly all of them are eager to repeat the same stories with new twists and in more complex forms.

"I hope that you'll really begin to refine and re-evaluate 'The Peddler,' as we do it every session," I said, "adding new things and taking away things you think may not work with your children. I can't be sure you really know the stories and movement thoroughly without the repetition, and I don't want our sessions to end without you having enough experience to take these activities back to your classrooms.

"Our goal," I added, "in teaching new activities for use in classrooms is not merely to provide a script to follow word by word. Rather we want to provide a score on which you can elaborate like jazz musicians — following the 'melody' or main thrust of the activity, while offering your own variations both on the material we give and on new possibilities you might discover on your own."

During the first four sessions, through our songs and games, improvisations and mime, we saw the teachers begin to work together and attempt to express ideas and concepts from the songs and stories. The mime is an integral part of the program. The opportunity to experience and practice communication without speech was especially valuable, enabling the teachers to find their own ways to express themselves.

Our dance specialist, Melissa, then announced that she would perform several pieces she had choreographed, giving the group an opportunity to be just "audience." She explained that she felt it is important to teach children to be a good audience — a good spectator as well as a good participant — and that teachers should take advantage of the various community agencies that could supply artists to perform.

The Rockford Council for the Arts and Sciences has offered a dancer in residence, an artist in residence, and an actor in residence at various times, and all were willing to come to the classroom on request.

Melissa began with a dance interpretation of "The Lord's Prayer," using very simple movements, and the audience obviously was enchanted. When she finished, she asked the teachers to listen to the record again and think about movements they might initiate to this song.

Her next presentation was for "Shipoopi," a song from the Meredith Willson hit musical "The Music Man." She asked the participants to stand up and mirror her movement. Teachers placed their hands on their hips and followed Melissa to the rhythm of the song.

Andy, our drama and music specialist, then came to the middle of the circle. "You sure are a great audience," he said. "I like the way you listen and watch, and I like the way you dance. Maybe we could put you all in a musical sometime." The teachers laughed.

Andy sat down and took out his banjo to tell a story, suggesting that the teachers might want to learn "Give Me Back My Tailie-Po" and tell it in their classrooms. The story goes like this:

Once upon a time, down in the state of Tennessee, there lived an old man in a log cabin way back in the woods. One night he was sitting in front of the fire, rocking away in his old rocking chair and patting his hound dog at his side, when suddenly he saw a strange furry yellow tail come creeping out of the fireplace.

Quick as lightning he grabbed his ax from above the fireplace and chopped off that tail. He heard a low moan, and whatever it was that had been climbing down his chimney scampered back up the chimney and away. The man put the tail in his skillet, fried it up for dinner and ate it.

That night while he was lying in bed under the covers, he heard a strange voice moaning, "Give me back by tailie-po." The old man jumped out of his bed, put on his clothes and rushed outside with his hound dog. He saw a creature in the dark and chased it down to the creek until he was breathless. Then he went back to his cabin satisfied that he'd gotten rid of that creature.

But the next night, the old man was in bed and heard a strange scratching on the window and a low moaning voice crying, "Give me back my tailie-po." So he jumped into his clothes again and rushed out

and chased the creature round and round the cabin, down through the woods and over the hill to the edge of the mountain. "Well," he thought, "I guess that's the end of that."

But the next night when he was lying in bed, he looked up and there were two eyes as red as coals staring out at him in the dark. And the voice said, "Give me back by tailie-po." And the old man said, "I'm scared. How can I give you back your tailie-po? I don't have your tailie-po."

Then the voice said, "You fried and ate my tailie-po."

The old man said, "All right, all right," and he upchucked the tailie-po on the floor. The creature grabbed it and ran out into the night screaming, "I've got my tailie-po."

And the old man was glad he would never hear that awful, awful voice again. But to this day, on dark and gloomy nights when the old man is sitting in front of his fire, sometimes he still can hear the

voice coming over the wind in the darkness, moaning, "Give me back by tailie-po."

Andy heightened the telling of the story by playing music on his banjo and varying his voice and pace. He played moaning music and moaned every time the creature said, "Give me back my tailie-po," and he scratched on the banjo when the creature scratched on the glass. His voice became very excited as the old man chased the creature around and away, and very threatening when the creature confronted the man in the cabin. It was very effective.

The teachers began to ask questions:

"Isn't that story too frightening for children?"

"Have you ever tried it with the children at Camp Sunshine?"

"Isn't the solution too tasteless and gory?"

Andy and I told the group we have used the story many times at Camp Sunshine. It is particularly effecive to calm the children down when the energy level at camp gets too high.

Some of the teachers said they would try the story and tell us how it went.

After a brief dinner break, we continued with "The Seed," a fine exercise in self-expression. The music we use is "Morning Has Broken" (Cat Stevens Greatest Hits, A & M Records). Staff members played the roles of the sun and the wind as I spoke from the center of the circle while doing the actions of the story.

Why don't we all pretend we're flower seeds in a wonderful garden. Close your eyes for a minute and get down, down as small as you can. Crouch down, cover your faces with your arms and draw up your

knees.

It's going to get nice and warm so you can grow some roots. When you feel someone touch your shoulder, think of the sun and feel the warmth of the sun as you feel the touch, then start to push up through the earth. Feel yourself growing stronger and stronger.

Doesn't that feel good after the long cold winter? Feel the sun and start to push up. Seeds, don't you feel stronger? The sun is helping your roots grow stronger. You want to get above the ground now and begin to grow. Andy, be the wind and blow on the seeds.

Apparently free from self-consciousness, the teachers began to straighten their bowed heads, uncross their arms and expand outward as the staff members representing the sun touched them on the shoulder. Then as Andy moved around the circle blowing on the seeds, they began to raise their bodies higher and higher. I continued:

Push up through the earth. Now straighten up, be strong and reach high. Oh, we're beginning to have a wonderful garden. Now move back and forth in the wind. Now raise your branches and feel the warmth of the sun.

Now you shiver because it's growing cold. We're going to have to go back, back down into the earth until next summer. Seeds, go back into the earth until next year. Slowly go back, go back.

Be small little seeds again; close your eyes and sleep until next year.

The teachers swayed their bodies from side to side in the wind and stretched their arms up high to the sun. And they shivered in the winter cold and rounded themselves back into a sitting position as the exercise concluded.

After the exercise, I asked the teachers to consider what dramatics activities and movement can achieve in the classroom.

"Dramatics and movement can involve every child in the class as much or as little as he wants," Carol offered.

"These activities can make one kid the center of attraction," suggested Pat.

Linda said, "These activities can lead students to new discoveries about their personalities."

Gloria observed, "You could use some of these things in other areas of curriculum."

"It can be fun," suggested Valerie, and Carol said it could be "exciting on a dull day."

I asked the group to think of agencies in our community that could help them make their classroom activities more exciting. They suggested the following:

1. **The park district** — The local park district could on occasion, furnish transportation to special events, offer recreation specialists in sports and the arts to come to the classroom, and offer facilities that could be excellent places for field trips. Our local park district maintains a children's farm, museums and an ice rink among other facilities.
2. **The local arts council** — Most local arts councils, or those in nearby cities which frequently reach out their services to communities without councils of their own, support arts and other programs in a variety of ways. Some hold workshops, provide special performances and sponsor visiting artists or artists in residence. The Rockford Council for the Arts and Sciences does all of these and more, including maintaining a Discovery Museum with exhibits that teachers and students could enjoy.
3. **Dance companies or studios** — Any civic dance company and many local dance studios are searching for places for their participants to perform and would be happy to present a program for classes or schools. Our Rockford Dance Company prepares an annual concert and performs segments of the concert in the schools.
4. **The public library** — Virtually all libraries go beyond books. Many offer films in a children's screening room either on request or a regular scheduled basis. Records and tape recordings and various art works also are available. The Rockford Public Library maintains a local history room in addition to the above, which provides an excellent educational opportunity.
5. **Colleges and universities** — The local or nearby college or university probably offers drama performances, and many of them would be suitable for children. If the college offers a drama curriculum, some of the class groups there may be willing to come perform in school classrooms. There are a two-year community college and a four-year liberal arts college in Rockford with a wide range of offerings and possibilities.
6. **Local theater groups** — Civic theaters and community groups may offer special performances of either children's plays or portions of their regular productions in their theaters or in the schools. Rockford also has a fine repertory theater, New American Theater, that conducts a children's theater program in addition to standard theater productions throughout the year.

Most cities, whether large or small, have some agencies that can help the classroom teacher provide creative sessions. The variety of these sessions develops excitement and interest and may contribute significantly to slowing (or even preventing) the process of burnout.

I asked for a volunteer to narrate "The Peddler," adding that I assumed that all the teachers knew it since they received a detailed bibliography the week before. Many of them did not, however, and it struck me that teachers may be just as resistant in many areas as the children they teach — always complaining about having to go over the same lesson again and again rather than spending their energy learning it.

The session closed with all the participants choosing a partner for mirroring to "I Am Your Child."

SIXTH SESSION

After the circle was formed, I stepped into it and went to each and every participant and addressed him or her by name.

"Hi, Carol; it's good to see you tonight."
"Tom, I can't believe it's our last session."
"Good evening, David; are you ready to work?"

The process took about 15 minutes, but I wasn't in a hurry. At Camp Sunshine, we do the greeting process at every session as a preliminary to the day's activity. It is an important integral part of the caring feeling we try to develop between campers and staff, and I wanted to develop that same feeling the night of our final session. I searched each face and every body for insight into how that person would perform that evening, for what the teacher wanted or needed to hear.

I have often wished that every teacher would initiate this same ritual in his or her classroom.

After the greeting, we were ready to share our energies and our skills for an hour in the circle. I demonstrated an activity called "Step Back, Sally," a circle game from a book called "Step It Down" (by Bessie Jones, Harper and Row). This game involved both a chant and movement done by partners.

Step back, Sally, Sally, Sally	Hop back once each time Sally is said
Walking in the alley, alley, alley	Walk forward toward partner
Here we go zooleo, zooleo, zooleo	Cross hands, take partner's hands
Here we go zooleo, all day long	Move bodies together, apart

The teachers tried the movement with partners after my demonstration and then stepped back into

place in the circle for the second part. The leader walks up to individual participants and chants, using the individual's name:

Tell me Carol, Carol, Carol
What you gonna be when you grow up?

Carol mimed a model's posing and strutting as she chanted in rhythm:

I'm gonna be a model, model, model
I'm gonna be a model when I grow up.

The same question was addressed to each participant, who is asked to demonstrate in mime whatever their chosen profession will be. In a

20-minute period we got flyers, painters, bull fighters, stewardesses, carpenters and fireman, among others But no teachers!!

"Speedball" was the next activity. I developed this at Camp Sunshine. The narrator simulates driving a truck with his or her hands holding an imaginary steering wheel while chanting:

Gotta stay awake, gotta stay awake
Gotta stay awake, gotta stay awake

Then the narrator asks:

Is the fog real heavy?

And the group responds in unison and rhythm:

Yes, sir!

And the chant continues:

Are your wheels going round?
Yes, sir!
Do your wipers swish?
Yes, sir!
Does the horn really sound?
Yes, sir!
Gotta stay awake, gotta stay awake
Gotta stay awake, gotta stay awake
Does your CB work?
Yes, sir!
Are you going too fast?
Yes, sir!
Are your signal lights on?
Yes, sir!

These questions continue until all participants are answering "Yes, sir!" (or "Yes, ma'am!") to each one. The narrator intitiates the game, sets the rhythm and establishes the image by holding onto the imaginary steering wheel as he drives his "Speedball" down the road.

Do you need your coffee now?
Yes, sir!
Do you want it good and black?
Yes, sir!
Do you think it's time to stop?
Yes, sir!

Cause you gotta stay awake, gotta stay awake
Gotta stay awake, gotta stay awake

Then the narrator chants:

Truck stop!
The guys who come here don't drive a car
And they come from places that are pretty far
It's nine o'clock, they're gonna be here soon
To drink their coffee in this greasy spoon
Cause they gotta stay awake, gotta stay awake
Gotta stay awake, gotta stay awake
If coffee would help your weary bones
Then you need some music with peppy tones
So shake your shoulder and wiggle your toes
And I'll show you how the music goes.

We put on "Speedball" from Jim Croce's Greatest Character Songs (Life Song Records Inc.) and our dance specialist demonstrated the movement that accompanies this activity:

Slap your left thigh eight times
Slap your right thigh eight times
Hitchhike eight times with your right hand
Hitchhike eight times with your left hand
Slap your right thigh four times
Slap your left thigh four times
Hitchhike with your right hand four times
Hitchhike with your left hand four times
Jump up and pull down on an imaginary signal
Jump up and pull down on a signal again
Lean forward and pull back on an imaginary brake with both hands
Lean forward and pull back on the brake again.

"Speedball" was something I developed to integrate movement, music and art sessions, and we have been very successful doing this activity with the disabled children who take part in our program.

After doing the chant and dance with the children, we ask them to draw pictures of trucks and encourage conversation about trucks. We did this at Camp Lite-Up with the teachers.

"How many people have ever been in a semi?" I asked, and several teachers raised their hands.

"How many people are fascinated with big trucks?" All 33 participants raised their hands.

"Let's do the chant again," I suggested. "Would someone else like to try it?" One teacher volunteered. She started:

Gotta stay awake, gotta stay awake
Gotta stay awake, gotta stay awake
Is a cop behind you?
Yes, ma'am!
Are you really scared?
Yes, ma'am!
Is the fog real heavy?
Yes, ma'am!
Are your eyes real sleepy?
Yes, ma'am!
Gotta stay awake, gotta stay awake
Gotta stay awake, gotta stay awake
Do you need some gas?
Yes, ma'am!
Will you get it soon?
Yes, ma'am!
Is the lot real crowded?
Yes, ma'am!

The teachers were really getting into this activity and doing exactly what we had suggested earlier — repeating the chant with new twists, connecting and integrating their own experiences with driving. "Speedball" was repeated four or five times. The teachers did not seem reluctant to do the chant or learn the short dance.

The rest of the final session was spent reviewing "Surrey With the Fringe on Top," "Fire, Fire," "The Stick Game," "The Thank You Song," mirroring, "Seeds," "Gonna Take a Bus," "Dr. Jekyll and Mr. Hyde," and "The Peddler."

Then we introduced one last activity — different ways to say "hello." The music we used was "The Shoemaker" (Rhythm Stick Activities by Henry Glass, Educational Activities Inc.), the same we had used for "The Peddler."

Andy, our drama specialist, picked two people from the circle. "Let me see you say hello as though you haven't seen each other in a long time." The participants hugged each other and danced around enthusiastically.

"Let me see you say hello like two businessmen who are competing for the same contract." The results can be very interesting, and the possibilities for situations are endless.

We suggested that the teachers could think of many other kinds of hellos, giving the children a good opportunity to mug, to create a character or to get attention and approval — all while exercising some inner control.

When we asked how many teachers felt better about themselves as a result of these sessions, all hands were raised. Camp Lite-Up had been an inexpensive adventure requiring little beyond some professional direction — a place where enthusiasm and ideas came alive.

Teachers today need all of that they can get.

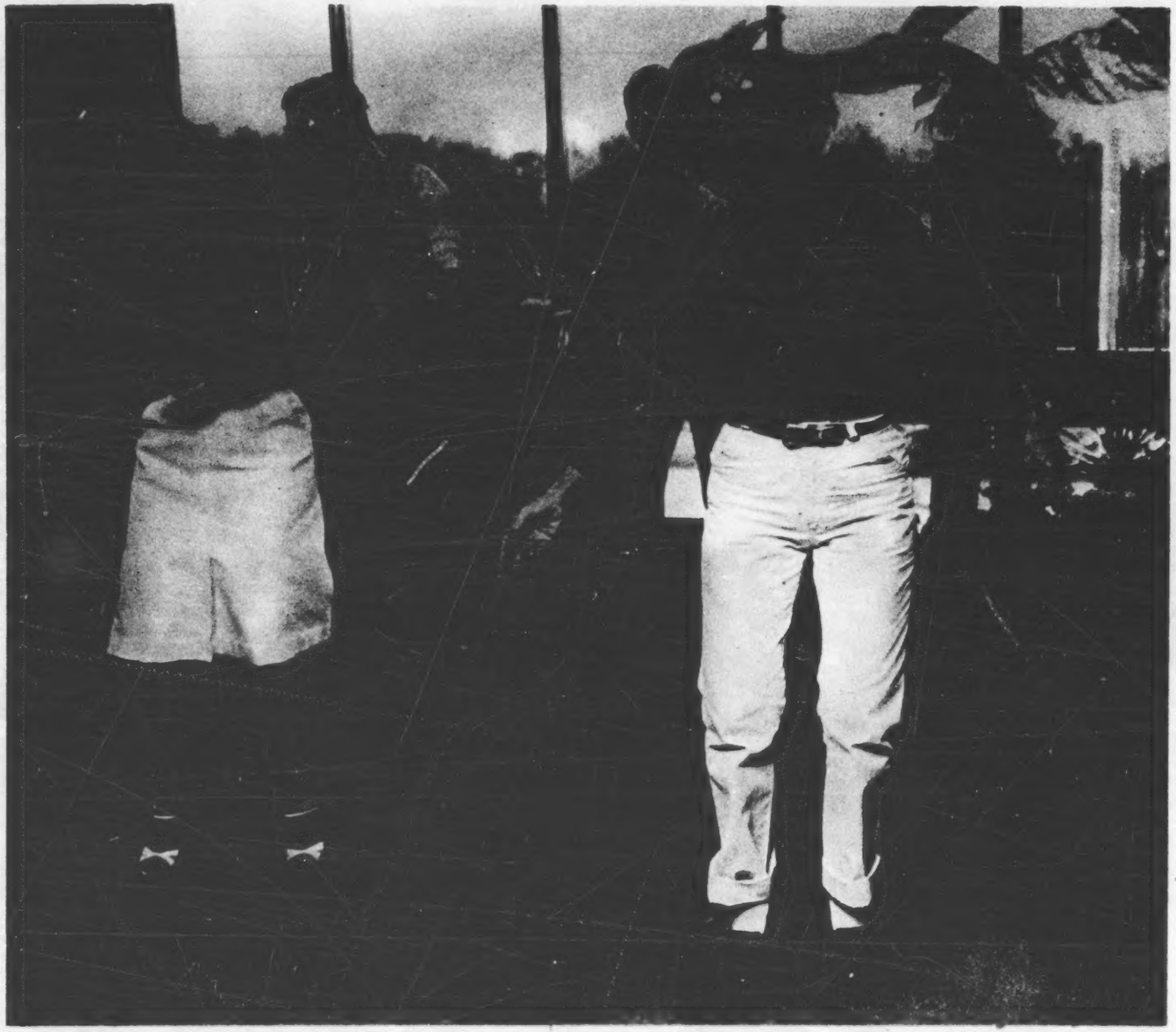
AFTERWORD

Using the arts with handicapped people can provide moments of triumph, an instant of self-realization, an adventure in trust and hope. But these moments can happen only if the teachers, leaders or therapists also can experience the same emotions.

Teachers as well as students need to be inspired by their own generative powers. Teachers need opportunities to experiment, to try and even to fail. Teachers need to be challenged, stimulated, energized just as their students need this process. Teachers need the arts as much as their students do!

Unfortunately, it is not easy for many teachers to find that "exposure" in today's system. Pressure from all sides — parents, supervisors, the community — may limit funds and time, as well as energy.

At Camp Lite-Up, we wanted to provide a measure of self-fulfillment for the teachers, hoping they then could translate their joy to the students. We offered the workshops the variety of options we offer you in this book. We found they enriched us; we hope they will enrich you, too.



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